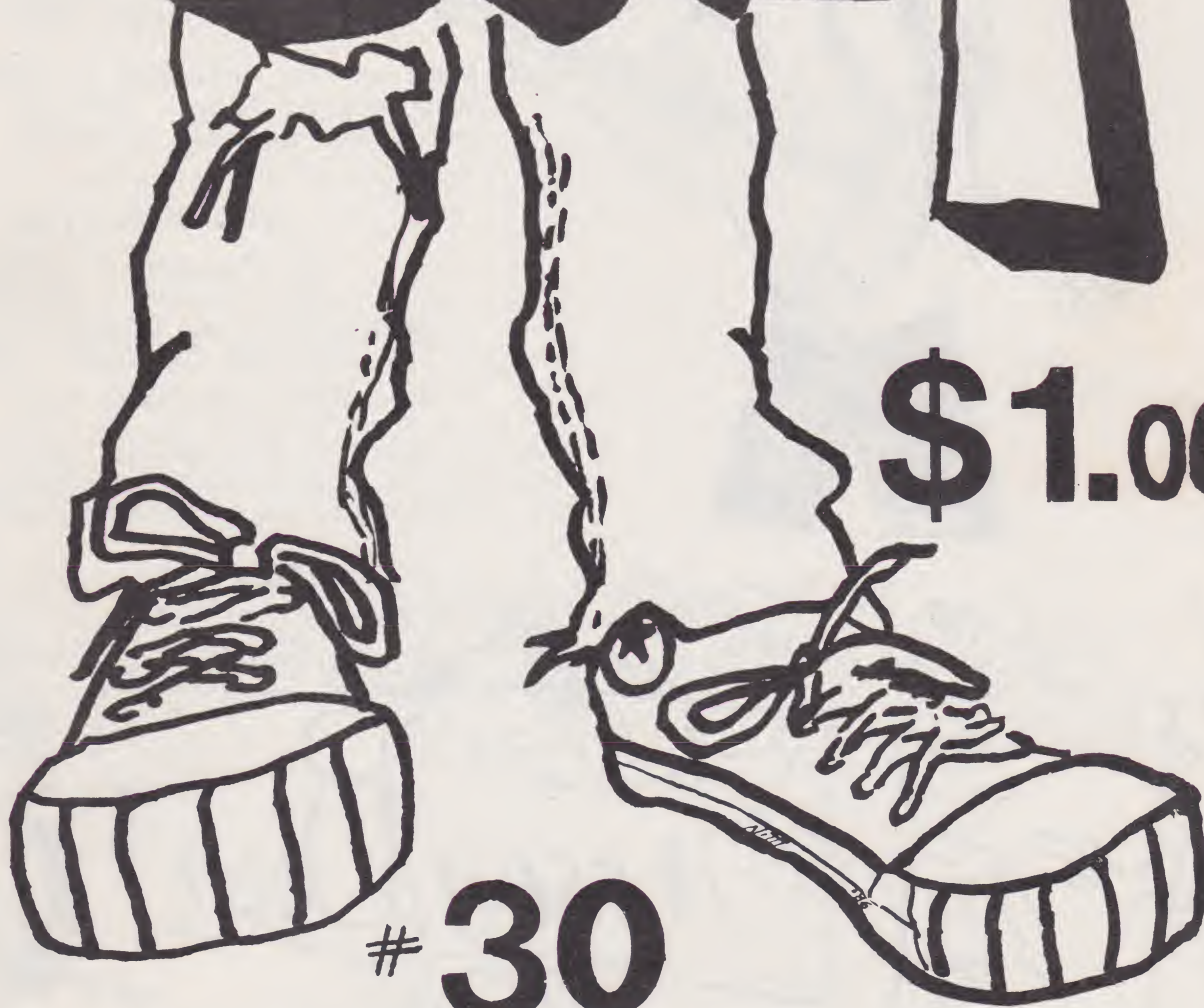

JERSEY BEAT



\$1.00

30

Jersey BEAT

418 GREGORY AVENUE
WEEHAWKEN, NJ 07087



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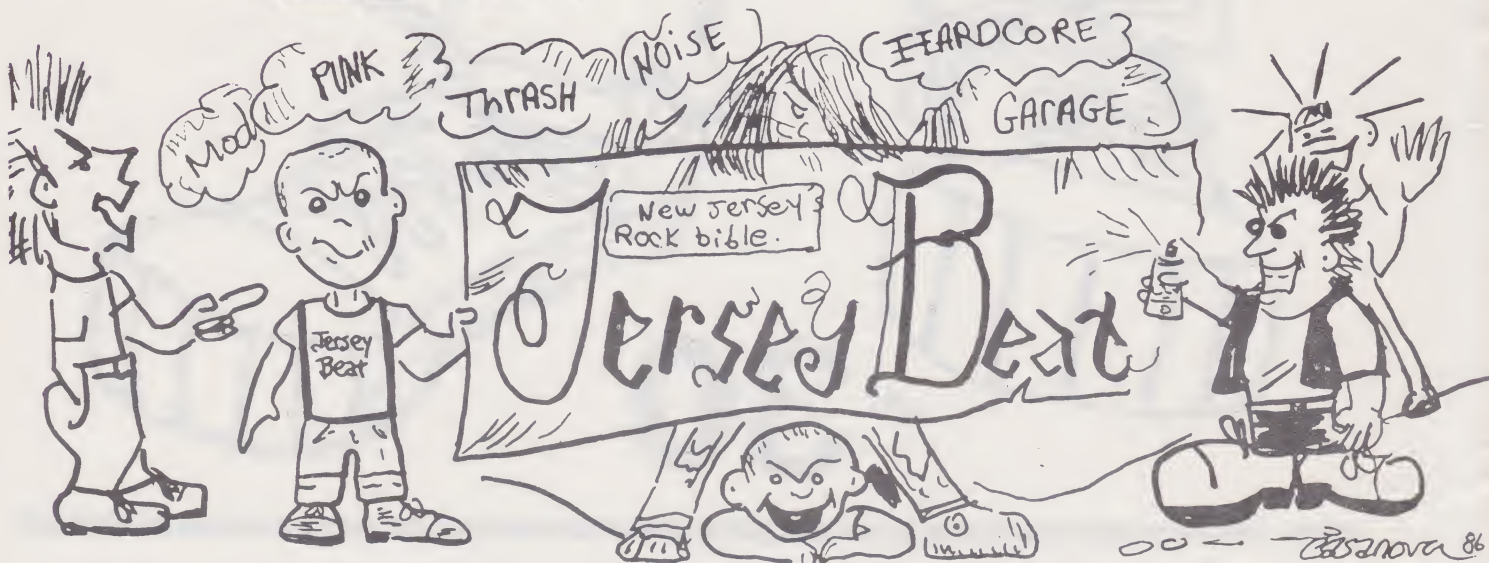
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--- Cover by Nitti Bahr ---

Special thanks: Bri Hurley (photos),
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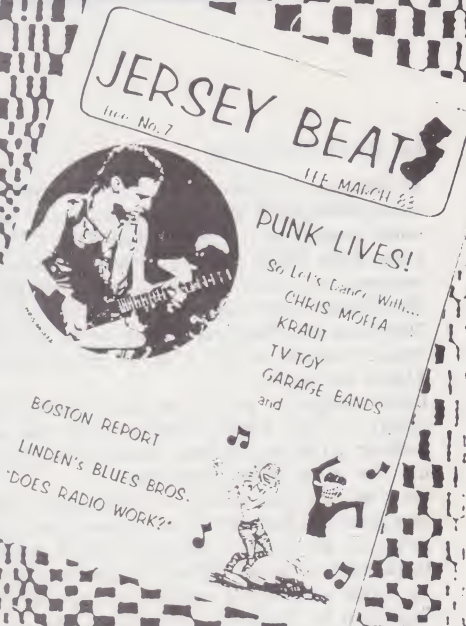


Welcome to Issue #30, our fifth anniversary, and if that surprises you, just imagine how I feel. But most of 1987 didn't seem very likely in 1982... Had you told me, back then, that five years later the Beastie Boys would have the #1 Billboard LP in the country, and the Bongos wouldn't even have a record deal... Well...you get the picture. Anniversaries inevitably make you nostalgic, but it's funny; looking back over the five years that Jersey Beat has been a part of my life, five years of reviewing records and checking out new bands and haunting clubs and even playing in a band myself for a while, it's not the music that keeps coming to mind. It's the people: People who've helped, or hurt; those who held out their hands when we needed it most; the ones who aren't around anymore, who have died or burnt out or moved away. I know there are fanzines that are solely the work of one dedicated person, but this has never been one of them. Like poor Blanche DuBois, we've always depended on the kindness of strangers, as well as quite a few friends. And this seems as good a place as any to say thanks: To the Bongos, and Johnny Dirt, and Steve Fallon, and Pattie Kleinke, who were all there when this thing was just getting started; to Bruce Gallanter and Jim DeRogatis and Howard Wuelfing and Mick London; to John Crawford, for 5 years of free Baboon Dooleys; and to all our new friends (you know who you are, and if I tried to make a list, I'd undoubtedly forget one or two!); to Bill & Barbara in D.C. and Dave in Boston, my out-of-town hosts & hostess; and maybe most of all, to anyone who's ever written a letter or stopped me in a club to say they like what we do. That's what makes it all worthwhile. And as to where we go from here...well, that's a tough one.

- Jim Testa
Ides of March, 1987

How does 1992 sound?

Here are just a few notes about some things going on with us here at Jersey Beat: First of all, good luck to Brent Cold-Iron, who joined the Navy and qualified for nuclear duty (!). If we're all still alive after he finishes boot camp and his training, Brent'll be back doing reviews from tapes but for the time being, he'll be too busy doing push ups and learning how to salute. Ship ahoy, pal! Karen Schoemer is graduating William & Mary and she'll be moving back to the NYC area and looking for a job, Mike Aiello is graduating high school and getting ready for college, and Mickey Melchiondo is learning how to skateboard & getting ready for this summer's Ween European tour. Bon voyage! If you're a regular reader, you might notice we've gone back to doing interviews after a long spell of just running features and reviews. There are also a ton of record & tape reviews in this issue. It's very gratifying that so many indie labels around the country want to send us promos, and we try to review as many as possible, with local bands still getting the lion's share of attention & space in the front of the 'zine. Again, I'd welcome feedback. Just because we don't have a letters to the editor page doesn't mean you can't write, and I do answer all my mail (which is becoming more work than actually publishing the zine).



Richard Lloyd

The Yin, The Yang, and The Ugly



by Karen Schoemer

Richard Lloyd is telling me about Eastern religion: "I think a lot in terms of Yin and Yang," he says, a trifle sheepishly. "If you know anything about the I Ching, there's a hexagram called 'Resolute Breakthrough' that talks about the energy of a plant after the winter, when the seed has been sitting in the ground all this time and just bursts forth. And in this bursting forth, is tremendous power, a coming out of dormancy. For me, that's a lot of what Field Of Fire has."

All mysticism aside, Lloyd has dropped the booze and drugs which kept him away from the music world for so long and is happily riding the wave of the domestic release of his second solo LP, Field Of Fire, recorded in Sweden with Swedish musicians in a country basement, in -30° weather. It was an import sleeper for the first part of 1986. "It was very difficult when it was just an import. I would play over here and people would say, 'When are you going to make a record?'" After exhausting the potential of the major label abyss, Lloyd was approached by Celluloid, who were interested in developing the Moving Targets label. Says Lloyd with wry pragmatism: "I would rather have the record released by somebody who's going to follow it up and be interested, than somebody who is going to put the record in every record store in the world and then ask why it isn't platinum."

Not exactly from the Lou & Iggy School of Post-Progressivism, Field Of Fire is gimmick-free, pretension-free, pain-and-glory-filled rock and roll, stocked with blazing guitar work (check out the 8 ½ minute title track); hoarse, screaming vocals; and just plain incredible songs.

Side Two will lead you through the gamut of emotional extremes, from the ripping innocence of "Pleading" to the volcanic down-pour of "Field Of Fire." "There aren't too many records released with really long guitar solos," sighs Lloyd. "It's really hard to capture that kind of passion on record, but I was determined to try it."

But Richard, what about Television? What about the past? "I have worked really hard in the last year to get away from the shackles of Television, and even Alchemy (his first solo record). On a personal level, I like to think of Field Of Fire as my first record." So much for demons. These days, Lloyd harbors a tight perspective on this whole rock 'n roll thing.

"A lot of people in New York are so busy that they never get anything done," he says. "They're chasing the brass rail so hard that they don't get singleminded about what they're doing." Lloyd has found a different vision.

by Bruce Gallanter

Somewhere in the early 70s, there was an area of pop music where the lines between cute/power-pop were being blurred with that of early (guitar-oriented) prog-rock; some examples - Bowie, Big Star, T.Rex, the Who, and Be Bop Deluxe. The debut LP from Dots Will Echo (formerly known as Zero), with its abundantly cuté and layered voices, as well as mucho shimmering guitars, reminds me of that era. The record has certain schizophrenic tendencies too, pulling us in opposite directions. The overall feeling jumps from light to dark to light again throughout. Even the color scheme on the jacket is mostly a dull black background with think chalk-white lines on top.

Lead singer & guitarist Nick Berry has quite a distinctive voice, somewhat high but raspy in the right places. He has a unique slur as well. Even his well-textured guitar playing shines nicely on the pop tunes, but explodes with unexpected weirdness on the more prog numbers.

On the lighter side, we find such sunshine-like pop tunes as "Sandra," with its memorable ringing vocal harmonies. It has a nostalgic feel that produces this silly grin on my face. Sounds like a single or radio material, as does the sweet, flowing uplifting pop of "Time Is Now" and the Who-like "I Will Too." Twinkling music. There is also something quite catchy about the closer, a rather sentimental toon about "Living In Science Fiction." Not a bad idea, really.

This album's finest piece is the longest and most beautiful, "Sometimes In Darkness." Nick creates this haunting yet ultra-subtle atmosphere of cosmic guitar sounds which hover & slide in sideways, his voice illuminating in the distance. Well done, men. This North Jersey trio is really unlike anyone else from our state. They gig a great deal, so by all means, check them out.

More
Than
zero

by Nitti Bahr

In 1963, the Beatles produced an inspiring and revitalizing sound that was so fresh and new that it took the world by storm. In 1976, it was the Ramones who were quickly credited with their own distinctive image & crunch. So now it's 1987, there's an abundance of power and pop, raunch and rock -- but few with the individuality and spark demonstrated by The Skulls.

If you haven't yet had the privilege of being introduced to this punk/metal trio, allow me to do the honors: First we have frontman/guitarist Charly Pip. Pip also holds down most of the song-writing chores, and sings those creations with slick and effortless aggression. Mike Mindless is employed by the bass guitar. He's an excellent public relations person and a class act kind of "dude" (as Mike himself would put it). Both Pip and Mindless display almost flawless stage presence. I recently had the privilege to witness new drummer Pete Dagger in action; a solid, hard-rockin' drummer with a bit more of a metallic beat than his predecessors.

I'm not going to try & classify this band; they're an individual entity. What I will say is that if you have any appreciation for the New York Dolls, Aerosmith, or the Ramones, there's a good chance you'll get hooked on The Skulls. I'm serious...DEAD SERIOUS.

This interview took place in Mike Mindless' room in Kenilworth, NJ on March 5. Mike's room is a music collector's paradise, filled with rare posters, albums, videos, and rock 'n roll paraphernalia. Showing on his VCR was an old Bugs Bunny cartoon from his collection. Present were Mike, his dog Dude, myself, and Dennis Marmon of the Blisters.

Q: So how was it playing with Johnny Thunders on your last tour?

Mike: He was real cool, but [the band] didn't have their shit together so they had to use half our equipment. I had a lot of fun with them & wished we could do more stuff together, but they had to go home.

Q: What's your new drummer's name?

M: Pete Dagger.

Q: From New Jersey?

M: Michigan. Previous drummer Brian Damage referred him to us.

Q: What does Duji mean?

M: You're SMOKING it! Ha ha ha.

Q: Oh, I get it... Favorite poet?

M: Patti Smith.

Q: Radio station?

M: WUSC, South Carolina.

Q: Favorite NY band?

M: NY Dolls or Heartbreakers. There were a lot of great bands back in the 70's. If I had to go back in time, I'd go there. We're influenced by that Max's Kansas City sound.

Q: What's your favorite horror movie?

M: The original Dracula or possibly Cats. If they colorize any Bela Lugosi movies, I'll boycott! They should only colorize the blood!

Q: Did you guys consciously create a visual image with your attire?

M: A little bit, but we've worn this stuff [black on black - Ed.] before the Skulls started. They're our street clothes. We dress like this all the time. But we like to dress up, it's part of our whole rock n roll image.

Q: Got any more vinyl coming out?

M: Yeah, we're gonna do our first full-length, 13-song LP for Buy Our Records real soon. It's gonna have "Rocket Blvd.," "Teenage Honey"...and lots more!

Q: Any covers?

M: Maybe "Muscle of Love" by Alice Cooper.

Q: What are some upcoming gigs?

M: Dirt, Pyramid, Down Under, WFMU live broadcast, all by April. We're working as hard as we can 'cos we don't wanna keep working a day gig.

At this point, Dude belches up his dinner all over the rug. Mindless starts yelling at Dude and tells him he should chew his food. Then he grabs a rag and says, "I'll let him eat up the bigger chunks. Eat, Dude, you scumbag! Ha ha ha ha ha!"

'EAT, DUDE, YOU SCUMBAG!'

Afternoon tea

with Mike Mindless



GREAT ROCK N RAOUL SWINDLE

COMPILATION CASSETTE

THE GREAT ROCK N RAOUL SWINDLE
Compilation Cassette
% Maximum Rock N Raoul
1464 Easton Rd.
Warrington, PA 18976

Jeff Fox of Maximum Rock N Raoul fame has put together a terrific tape comp that more than lives up to his zine's reputation as a wacky and irreverent goof on the whole tired HC scene. Where else could you hear a band like Earthshoes For The Needy, who do the world's only Wire spoof ("1-2-Earthshoe"), or Flag Of Democracy go totally chaotic on "So You Wanna Be A Rock N Roll Star"? Plus there are unreleased demos from the Dead Milkmen, some good vault stuff from Pleased Youth, three AMAZING cuts from the up 'n coming Electric Love Muffin, electro-pop nonsense from Mary The Cat ("Like A Raoul Stone") and lots more. A friggin' steal at \$3.75, man.

- Jim Testa

THE COST OF LIVING
Day Of Some Lord, LP
360 E. 72 St. #A1602, NYC 10021

My friend Lisa says Cost of Living's debut album sounds like classic teenybopper pop, but then she's a classic teenybopper, and everything sounds romantic to her. Sure, there's romance here, as in New Romantic...these 4 NYUees have produced and mixed an LP that sounds a little over-influenced by WNYU's totally Anglophile New Afternoon Show for my tastes. Live, their sound has more of a pop edge and a lighter touch; on this LP, the guitars have been mixed into a dense U2ish drone. Matt Caws and Marcelo Romero both write songs and sing lead, although the best COL tunes - both live and on record - are the ones they perform in two-part harmony. This LP is a touch disappointing but the potential shines here like light thru clear glass. We may have the next Stamey & Holsapple waiting in the wings here.

- J.T.

THE SELVES

The Selves, EP
Birth Records

439 George Place, Wyckoff, NJ 07481
NJ's Selves ask the musical question, "Can A band combine the Fleshtones & the Velvet Underground, via Wire, and still be original?" The answer, fortunately, is a resounding Yes. The Selves have the Fleshtones' sense of humor and mood-swinging guitars, and for good measure they throw in a Wire cover here, "Feeling Called Love." Their lyrics more than hold their own when compared to their influences cited above. The Selves also win Best Lyric of the Month with "What Is It," which goes: "I said, 'What are you pursuing/In your book with the paisley-covered bound?'/She said, 'You've got it all wrong again, my friend/I don't pursue, I surround.'" A very cool disc. [Someone at Venus Records must have remembered the Selves piece done here a while back, since this record was on display there with a large sign: "Approved by Dawn Eden."]

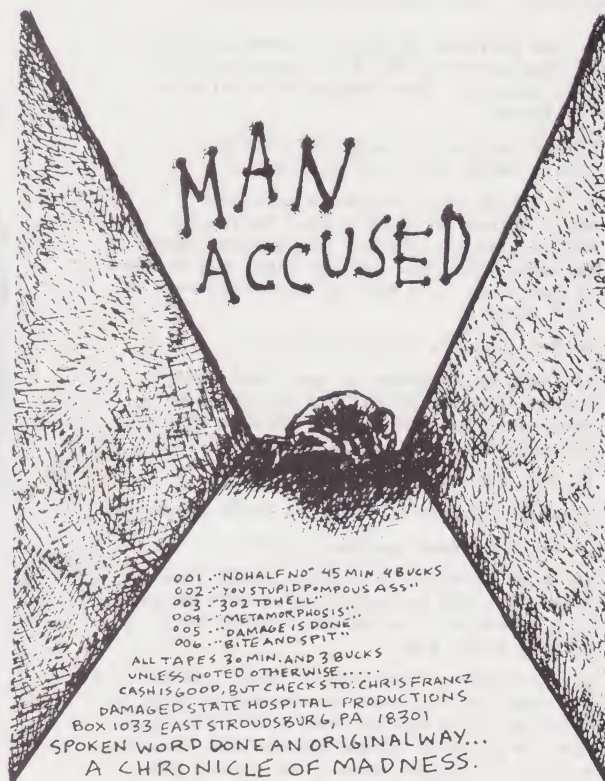
- Dawn Eden

THEY MIGHT BE GIANTS

They Might Be Giants, LP
Bar/None Records

Starts out with "Everything Right Is Wrong Again," which might as well be "Everything wrong is right again," for these two Might Be's (John Flansburgh & John Linnell) make the offbeat and slightly surreal seem as natural as, say, riding a big blue dog down the street to the Might Be Cinema. These guys sure have a way with a tape machine, their drum machine rocks with authority, and their accordion is destined to be enshrined. Their lyrics are a pop music equivalent to "The Far Side" - something's always slightly off kilter in a funny but unsettling way. This ain't novelty, it's vision.

- Karen Schoemer



WASSERMANN LOVE PUDDLE

AS THE STOMACH CHURNS

by Bruce Gallanter

Wassermann Love Puddle are the combination/culmination of various unusual punk bands that seem to have existed away from the public eye - rehearsing & jamming with changing personnel, but gigging rarely. Malignant Tumor from No. Jersey were, in an early incarnation, a band of note. Then came FOE, who got a great tape review in MRR & a few CBGB gigs. This all mutated into Asbestos, who opened the 2nd Annual NJ Noise Fest-Day 2 last year and both annoyed & amused the audience with odd behavior and appropriately noisy backup.

And now this. WLP are a quartet of special talent, bursting at the seams. Most of the lead vocals and all rhythm guitar are supplied by Devious, a very powerful & easily identifiable voice, most believable. Bassist/vocalist and WFMU radio personality Laurie Es has matured musically since leaving her old art-damaged cohorts in Children In Adult Jails. Lead guitar Whalen Mike is one of them unknown greats, ripping out smoking leads in his most distinctive tone. Drummer Davoid also pounds away like there's no tomorrow. He's also in the latest version of 2½ Minute Shower, who are pretty psychedelic these days.

The Love Puddle's 7½ song cassette fucking burns from end to end. It has that urgency and honest vision of the best punk without cliched thrash tempos. On the opener, "Stagnation," Devious sings of those of us stuck in routines, who feel like they are standing still. FRUSTRATION! The central pounding is strong and true. A distant relative to the well-remembered Misfits.

There is no letting up on "Befriend;" the pedal sticks to the floor, brain-frying splash spinning guitars & solid rocking ala' early Ramones. Go! "Amphibian" proves that even sludge music can swing. Vocals & haunting vibes are immensely frightening. Bad boy vocalist Devious even gives us a chance to "breath..." in the chorus/chant, just to let some of the terror subside.

There are charging vocal harmonies on "Reverend Ike," with its great chorus that will have you singing along in no time. An extremely catchy number that sounds like X or Dolphin Room. Scenes from a racial nightmare?

The most twisted excursion of all is Laurie's "Head For The Hills," a screeching tale of suburban paranoia. Whalen toasts out some strange notes on his guitar, egging Laurie further out - torturing us all. There is something refreshingly real but ugly about this piece.

The two-part "Psychomania/Tension Headache" has a rather unique structure, with an ominous intro that grinds into a grueling lethargic death chant about local drug addicts ruining the world, pumping their greed into society. The 2nd part is well-placed and a bit more positive, releasing a certain tension, the beat rocking the house down.

The final scene is one of Laurie Es as a tough dominatrix, making the men of the world beg for it - hilarious, but also convincing. As the tables turn, the stomachs churn...it's your turn for the tortured truth!!



photo by andy peters

NEWD
Live At Maxwells



JERSEY BEAT

PHOTO

GALLERY

WEEN
live at Weenstock



NEUROTIC IMPULSE



Greasy Kid Stuff

by Mick Melchiondo

Affirmative Action

"Here it Comes Again" cassette
c/o M.J. Orrs Mill Rd. Salisbury,
NY 12557

Generic punk rock name, but the band is certainly better than most. One side is live from CBGB's and the other side is their demo. Whoever did sound for them at CB's on side one should be executed. Sounds like shit. Throughout the course of this tape, the band smothers you with politics; something you might like or hate. (kinda like Maximum R&R.) My favorite song is called "Little Girl" cuz of the cool sax playing. That cut reminds me of "Infidel Zombie" by the Dickies. All in all, a good tape that you should write for.

-MM

Paintbox

"It's Nice Outside" cassette
131 W. Passaic St.
Maywood, NJ
07607

This tape is absolutely wonderful. "Wonderful" is probably the most appropriate adjective for Paintbox because their music is so gosh darn pleasant-as is/are Paintbox. All members bleed talent and this band is constantly harmonizing, I like that. Upon hearing this, it might seem a little bit Mod Fun-esque; the lineup justifies that sound. Mick London leads the band through a handful of vinyl deserving tracks that would probably appear on Homestead if Paintbox were from Boston, and didn't get favorable reviews in Jersey Beat. A limited edition of 50, so write for yours today!!

The Wretched

P.O. Box 1441 Clifton, NJ 07015
Seventies punk rock with Johnny Rotten-like vocals. This might be one of the best demos that I've heard in years. I will probably be singing these songs in the shower for the next couple of months too. I like bands that don't feel the need to conform to straight-edge songwriting, or "fuck you up" Cro-Mags lyrics. Good old punk rock from a great new band. Keep an eye on these guys, they truly do rule.

Dennis Mitchell

"Last X-Mas"

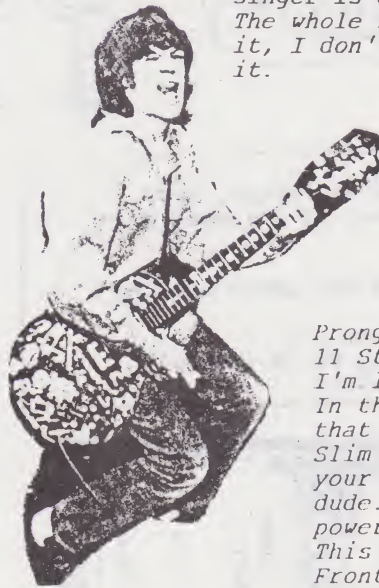
570 Beech Ln. Paramus, NJ 07652
A tremendous effort from Paramus resident Dennis Mitchell. Packaged very professionally, this six song cassette reminds me of a band called Lions and Logs. Dennis is backed by "The New Breed", a local band whose name pops up on occasion. Musically, Mitchell combines mid-tempo pop with soft vocals and the result is pleasantly structured doses of good songwriting and catchy tunes.

The Eve

(demo)

no address listed

This three piece combo play what I call "Rutgers Music." Lots of people that I know like these guys so I really tried to enjoy this tape; it just doesn't do anything for me. The music is sort of repetitious and tends to bore me. I don't want to rag on these guys 'cuz they're not "bad", I just don't enjoy this kind of music at all. There's a song on here called "Day in Heaven" in which the lead singer is dreadfully out of key. The whole song. Maybe you'd like it, I don't know, whatever. Fuck it.



Prong

11 Stanton St. 5-D NYC, NY 10002
I'm looking at a picture of Prong. In this band, I see three dudes that look like: Henry Rollins, Slim Jim Phantom (Stray Cats), and your typical looking punk rock dude. The tape? Blistering fuckin' power thrash at breakneck velocity. This band just might be Agnostic Front, but I'm not quite sure. "Climate Control" has a lot of tempo changes in it and that sort of makes Corrosion of Conformity come to mind. These guys are destined to warp into god-status if they start playing out more. I have a vision of me picking up a Prong l.p. in my local record store and it's sure as shit gonna be on Combatacore. Need I say more?

Skid

P.O. Box 38
Califon, NJ
07830

The vocalist in Skid is not very good at all. (Sorry dude it's true, you suck.) I'm supposing that he wrote the lyrics and they're almost identical to the bad poetry that all the teenage art fags in my high school write. Mid-tempo punk sort of. If this band found someone else to sing for them they might not be so bad, but until then, OH WELL!

A BRUSH WITH DEATH



...AND WHEN I PUT THE BOOK DOWN TO LOOK OUT THE WINDOW, I NOTICED HOW LOW WE WERE FLYING!



A TREE BRANCH STRUCK THE CABIN, AND THE WHOLE PLANE BEGAN SHAKING! THAT'S WHEN THE PILOT ANNOUNCED THAT WE WERE GOING TO CRASH!



MY LIFE BEGAN FLASHING BEFORE MY EYES! I COULDN'T MOVE! EVERYTHING SEEMED IN SLOW MOTION! I THOUGHT ABOUT ALL THE IMPORTANT THINGS I MIGHT NEVER SEE AGAIN...



MY HOUSE! MY FAMILY! MY APPLIANCES! MY PETS! WHO WOULD TAKE CARE OF THEM?



AND THEN, JUST BEFORE WE HIT THE GROUND, I THOUGHT-- "MY GOD!! IF I DIE, I'LL NEVER GET TO SEE THE NEW ISSUE OF CONFLICT!!"



WOW, I WOULD'VE FAINTED DEAD AWAY RIGHT THEN AND THERE...

THE EMOTIONAL DEPRESSION ALONE NEARLY KILLED ME!

BC

REASONS FOR LIVING

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OVENSEAS ADD.....\$1.50

A DEAD BABY PRODUCTION

LETHAL AGGRESSION
P.O. BOX 991
BRICK, N.J. 08723

by Jim DeRogatis

When a band plays a song called "Thrashing Time" that's about the ultra-sonic "crying" sounds that wheat makes as it's being cut down by giant mechanical harvesters, you'd expect them to be as SMART as Curving Dog; but you wouldn't necessarily think they'd have the BALLS of this guitar-heavy NJ/NY quartet.

I KNOW you haven't heard of these guys yet (unless of course you attend Columbia U. and've seen any of their countless impromptu frat party performances), but if Dumptruck, Mission of Burma, the Feelies, or Wire mean anything to you, you oughta keep your ears perked. Curving Dog boasts a sharp two-guitar attack with layers of polyrhythms, intricate melody lines that go everywhere and nowhere at once, and bursts of white-noise feedback, all atop one of the the most melodic bassists you're likely to hear and propelled by a kickass drummer.

Formed last fall in the Columbia dorms, it's hard to deny the Dogs' braininess (guitarist/vocalist John Tanzer's studying Classical Greek, fer Chrissakes), but don't let anyone tell you these guys don't rock. Their second-ever gig was opening for Husker Du; Bob Mould picked their demo tape out of a pile of others mailed to Minneapolis by Columbia bands. Since those auspicious beginnings, there's been a change of drummers (former skinman Ben Mormon had a sex change operation & was raped and beaten to death by a gang of Harlem hoods), and a consistent sharpening of some already impressive songwriting skills.

Guitarist/vocalist Joe Arcidiacono is the ringmaster who keeps the show rolling smoothly, although songwriting is a group effort, he shares with Tanzer, bassist Josh Moreinis, and drummer Tim Kelly. Influences range from the easily discernible (like those mentioned above) to the downright bizarre (Monochrome Set, Grateful Dead), and sets have been known to include a cover of Pink Floyd's "Lucifer Sam," as well as originals like "Plain To See" (soaring harmonies on a REM/Byrds-y chorus), "Moksha Patrol" (feedback, feedback, and more feedback), and "Creep" (lyrical, intertwining guitar riffing).



tHey jUst WaNNa

bE YouR

dOg

Live, the Dogs' secret weapon is Tanzer, one of the most captivating rockers you're likely to catch, twisting around his mike stand like a pretzel & spewing out words & riffs with a vengeance. In addition to Curving Dog, Tanzer lends his considerable talents to Big Fence (former members of Great Wall), Flavor Chamber (PIL-inspired noise-pop), the Ex-Lion Tamers (legendary Wire cover band), and the Tyro Team (a guitar duet with Cary Berger of Wayfarers' fame that concentrates on "improvising and whole-tone scales"). If all of this isn't enough to make you a Tanzer fan, consider that he lost his virginity to none other than Lydia Lunch and had a former g/friend shout out "Sex god!" through the entire set with Husker Du. Impressive, huh?

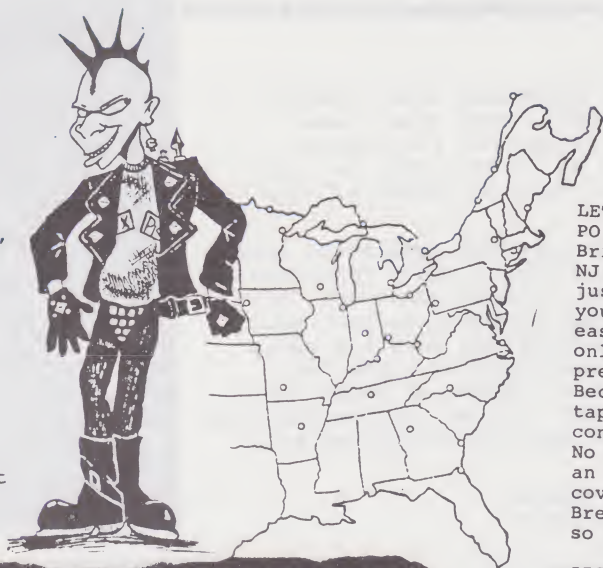
If you refuse to leave your cave to witness the live music thing, you're out of luck, because Curving Dog has yet to make it to vinyl (although there are about 3 different demo tapes floating around, one hotter than the next). Catch 'em before they graduate and decide to make money instead of music, or be a dirty dog who's sorry you didn't.

MEDIEVAL

"Medieval," EP

New Renaissance

This is the first vinyl from Medieval, a Michigan trio. The band plays metal that is more reliant on heaviness than speed, and dive off a sort of gloomy sound. The most impressive aspect of the band is that they only rely on their music - no gimmicks, no image (not even long hair), just sheer heavy metal. I don't recommend it 100% tho, it won't appeal to everyone, just the ones who stay away from the crossover scene (as this is definitely not thrash or hardcore).



CASSETTES

LETHAL AGGRESSION

PO Box 991

Brick, NJ

NJ shore's own Lethal Aggression just released this new demo. If you wonder why it's not available easily, well, that's easy; it's only for the record companies & press, and that's sort of a shame. Because it's one hell of a good tape! In the 18 songs here are contained the greats of Drugcore, No Scene, and Corruption, plus an old one, Vodka Vodka, and a cover of Zep's Communication Breakdown. Hope they get signed so everyone can hear them.

SICK OF IT ALL

43-51 167 St.

Flushing NY 11358

Pure energy hardcore; no more, no less, delivered with a point. They're just sick of it all and they seem to speak out against things from the G.I. Joes in the pit at shows to liars, the legal system, people who preach, and more. Includes 9 songs all together, including the profound "No Labels, No Lies." You gotta luv it!.

MACHINE DOGS

PO Box 1502

Cherry Hill, NJ 08034

This tape is ok, I guess, I find myself mixed about it. Probably due to the fact that this band builds up a big, heavy image and then doesn't deliver on it. The musicianship is definitely there but the vocals sound like Udo Dirkschneider on helium and in my opinion ruin the tape.

MATRIARCH

75 W. 18 St.

Bayonne, NJ 07002

This is one of those bands that are real good for their style but don't really cross over to a broader scene. They have a strong, powerful sound and deliver straightforward rock n roll, metal of the mainstream type.

METAL UNDERGROUND

by MIKE AIELLO

JERSEY BEAT'S METAL JERSEY

WHIPLASH

Recently, the NJ metal scene lost one of its best up 'n coming bands. Unfortunately for all, esp. Whiplash, Dave Lombardo quit as drummer in Slayer a few weeks ago, but fortunately for Whiplash's drummer T.J. Scaglione, Slayer liked him and he was asked to join them permanently. Of course he accepted, so now Whiplash is no more. Whiplash's singer/guitarist Tony Portaro has gone to the band Caligula, and Tony Bono is looking for form a band. Whiplash were formed out of several old Jersey metal bands. Portaro, T.J. and bassist Rob Harding were in a band called Jack Hammer; when they left, they recruited Mike Orosz to sing and went to work on their first demo ('Full Force'). After this, Harding and Orosz left the band. They next recorded 'Thunderstruck,' their second demo, with Portaro doing bass, gtr & vocals. Then Tony Bono was found to play bass. The band went into exile to rehearse, rehearse, rehearse, playing out only rarely. Their professional attitude made for an excellent album, Power & Pain. All 9 songs were extremely heavy and showed great talent. Good luck to T.J. with Slayer, to Tony with Caligula, and to Tony Bono in whatever he puts together. All 3 bands should be excellent.



by JIM DeROGATIS

Gut Bank has certainly received a helluva lot more hype than about 99% of the other bands from this pathetic local "scene," but hype don't do it when the time comes to deliver on vinyl. The Dark Ages delivers.

Admittedly, Gut Bank has had a good deal more "breaks" than most - getting signed to Twin/Tone/Coyote for an LP right off the bat, playing pay-check gigs at the Ritz, etc. - but you're wrong if you think they don't deserve what's coming to 'em. This is a band that works for their accolades, and you can hear it on this disc in Karyn Kuhl's stellar vocals (Patti Smith'd be proud) and Tia Palmisano's earthshattering drumming. Producer Roger Miller (Mission of Burma/Birdsongs of the Mesozoic) is right to spotlight Kuhl & Palmisano, although he really doesn't change the group's sound much (except for a tape-manipulation bit that ruins "Behind Bars," which has always sounded better live). The Dark Ages simply captures Gut Bank doing what they do best - building layered walls of rhythmic white-noise guitar (courtesy of Mike Korman), ripping out strangled leads that cut thru your cranium, 'n machinegunning staccato bursts of fury that go for the jugular and are over before you know what hit you.

There are a few surprises - some nice flute by Alice Genese, melodic backing vocals no one ever knew were there - but on the whole, this is exactly what a lot of us fans thought it'd be: GREAT.

Gut Bank

by Karen Schoemer

Gut Bank's The Dark Ages has plenty going for it: producer Roger Miller (Mission of Burma), plus the hair-raising and soul-slashing lead vocals of Karen Kuhl, who is always compelling and usually frightening as well, as though something unearthly got into her soul. Chaos & discord reign on The Dark Ages, amid churning metal guitar and enough tempo changes and dynamic extremes to make Christmas look like Dreams So Real. From the opening hammer of "Bloodlust," The Dark Ages shackles you with neck-jerking chains and never lets up. It's noise for the reckless noise of it all, with shakes of garage, thrash, and demented pop throughout; there's a funky sizzle to "Cool It Child," while "Far" is almost psychedelic (I said almost). It's Heart on acid, Joan Jett weaned on the Bongos. It's the kind of stuff that makes you keep an anxious eye on your speakers, as if at any minute slime might start oozing out. "Bloodlust" is my fave, because it's about blood and the thematic erotic goriness transcends the nihilistic urge of much of the rest; "Lost Again" scores points with a flute solo; and "Dreamland" from Luxury Condos is back with a new vocal track. Most remarkable about this record is its sedative effect, which lifts you out of the mundane and everyday, and makes you want to just sit & stare.

GERRY'S KIDS

TRUST ME TRUST ME. Gut Bank.haz got the whole ballzy progressive pop/double death guitar/X/Wild Stares rippoff/Coyote TwinTone fusion down. And I guarantee a hardon after one listen 2 those trio feline bitches subliminal/harmonic moans of "Fuck my brainz out..." Man, excuse me while I cum all over the back cover!

- Cold-Iron



GUT BANK
The Dark Ages, LP
Coyote/TwinTone



DOS

Dos, LP
New Alliance

The way I see it, all the SST and New Alliance gang must be puttin' in some heavy hangin' round time with Mr. Cadena, Sr., Dez's pop, nowadays. Old Geezer useta be a jazzbo producer for Prestige (ran a used record shop in New Brunswick for a while too). Jass flavorings're smeared more n more over more 'n more of this clan's output. Dos = Kira (sistern of Paul of D.C.3, x-Black Flag) + Mike Watt (x-Minuteman, FIREHOSE). Two bass players. Doodlings aplenty here, two bass players thumpin' 'n doinkin' ad nauseam. Ver' jazzotriquet. Groovy in a laconic sort of way. I do think Hugo Largo have figgered out cooler ways for these instruments to mate, tho (which is why Relativity have granted them the "best deal a non-rap act has gotten from an indie").

- Howard 'Spin' Wuelfing

SUBMARINE LOVERS

"Capetown," Flexi-Disc

Sound Devas, 130 E. 36, NYC 10016

Don Jackson has a legacy as a guitarist in a variety of NJ groups, but his true love has always been (to borrow a phrase from XTC) "funk-pop-a-roll." With the Submarine Lovers, he's finally striking out on his own as a songwriter. This one-song flexi is meant as a taste of things to come, and it's pretty darn appetizing: a heartfelt swipe at So. African (and American) racial hypocrisy in the guise of a hooky pop tune with a strong dancebeat and patented Fripp-as-distilled-thru-Jimi Hendrix/classic soul/Don Jackson guitar lead. Word is these guys are hot live too. Coming soon to a dancefloor near you.

- Jim DeRogatis

VERBAL ABUSE

Rocks Your Liver, LP

Boner Records, Box 2081, Berkeley, CA 94702

1986's big trend - hardcore bands with long hair & longer guitar solos - continues here with a rockin' LP in the Gang Green mold; 12 punky crowd-pleasers, lyric sheet, photo insert, and a cool cover of Elton John's "Saturday Night's (Alright For Fighting)," all for 6 bucks. Almost as much fun as the 3 sixpacks you'd otherwise spend that loot on. - Jim T.

BREAKING CIRCUS

The Ice Machine, LP
Homestead

Grungy guitar, a hard, powerful, driving rhythm section, slightly pissed off vocals, and incredibly tight all-around musicianship: That's Breaking Circus.

The Ice Machine pulls together a variety of influences from Iggy Pop to mid/late Husker Du. This LP is mostly melodic punk with highlights at both the slower numbers & the quicker ones, although it's kinda hard to understand what they're singing about.

The band is energetic & the LP packs a punch, especially tunes like "Took A Hammering" and "Evil Last Night." They remind me of a well-rehearsed Pussy Galore, but there actually isn't very much that is "noisy" about this band.

It even comes with a neat little drinking game board. Find it. Buy it.

- John Lisa

LUDICHRIST

Immaculate Deception, LP
CombatCore

After seeing Ludichrist twice before the release of their debut LP, I was neither amused nor impressed. But Immaculate Deception changes a lot of things.

The band has released an LP which not only delivers straight, fast hardcore, but provides just enough metal influence to appeal to both audiences. I like the slower, more powerful songs, with Tommy Christ's vocals very similar to Chris of the Crumbsuckers. It's also true that Ludichrist can play with the speed of DRI, the progression of Suicidal Tendencies, and the tightness of Nuclear Assault. Best songs: "Government Kids" and "You Can't Have Fun." Also check out their CBGB Cassette.

- John Lisa

GARRETT BRIAN DAVE PETE



Brian: Dave is 17 and sings, Pete is 16 and plays guitar, Garrett is 16 and plays bass, and I'm 16 and play drums. We've all been in the band since the beginning. We've been together since July, '86.

Q: How long have you all been skinheads? Are you straight-edge too? What influenced you to become skins?

Excent for Bent Brian, everybody was straightedge way before we became skins and way before we were in the band. We've been skins for about a year. Why'd we become skins? To save on shampoo.

Q: Do you think by reaching out with your songs and being "positive punk" you can influence people for the better?

We hope so! Our scene is very positive, and we hope we've had something to do with that. Even if people didn't agree with us, we think we've brought our ideas to their attention.

Q: The Knights of Columbus show ended in a riot [a show in New Brunswick run by Paul Decolator which culminated in police, macing, vandalism, etc.] Do you see any answers to the old problems of violence and rowdism at HC shows?

As for the Knights of Columbus show, it was the fault of the drunken owners. In the scene, it's obvious that people should accept each other, but it's human nature to fight, and hardcore shows are no exception.

Q: Name some of your favorite songs and what they stand for. "We Survive" and "Damn Straight". "We Survive" is about being proud of what you do, never giving up, never giving in. "Damn Straight" is about not being apologetic, for being straight-edge but not being obnoxious about it.

Q: What are some of the bands that have influenced you the most? 7 Seconds, Minor Threat, Cro-Mags, Agnostic Front, Dag Nasty, AOD, DRI, the Riverbottom Nightmare Band, and Social Distortion.

Q: Are you all still in high school? If so, do you take a lot of abuse from other kids about being skinheads or straightedge?

Brian: I go to Franklin High School with all the homeboys in NJ. They're not all into the skinhead scene but there's a small but growing group of kids who like hardcore. But I'm definitely the only skinhead. I get plenty of abuse. Plenty!

Pete & Garrett: Sophomore year was a living hell. Every day we caught shit from rednecks, burnouts, jocks, teachers, and anyone else who happened to be walking by. But this year, we've learned to kick ass. The hardcore scene has grown, and we've even played at our high school (High School East).

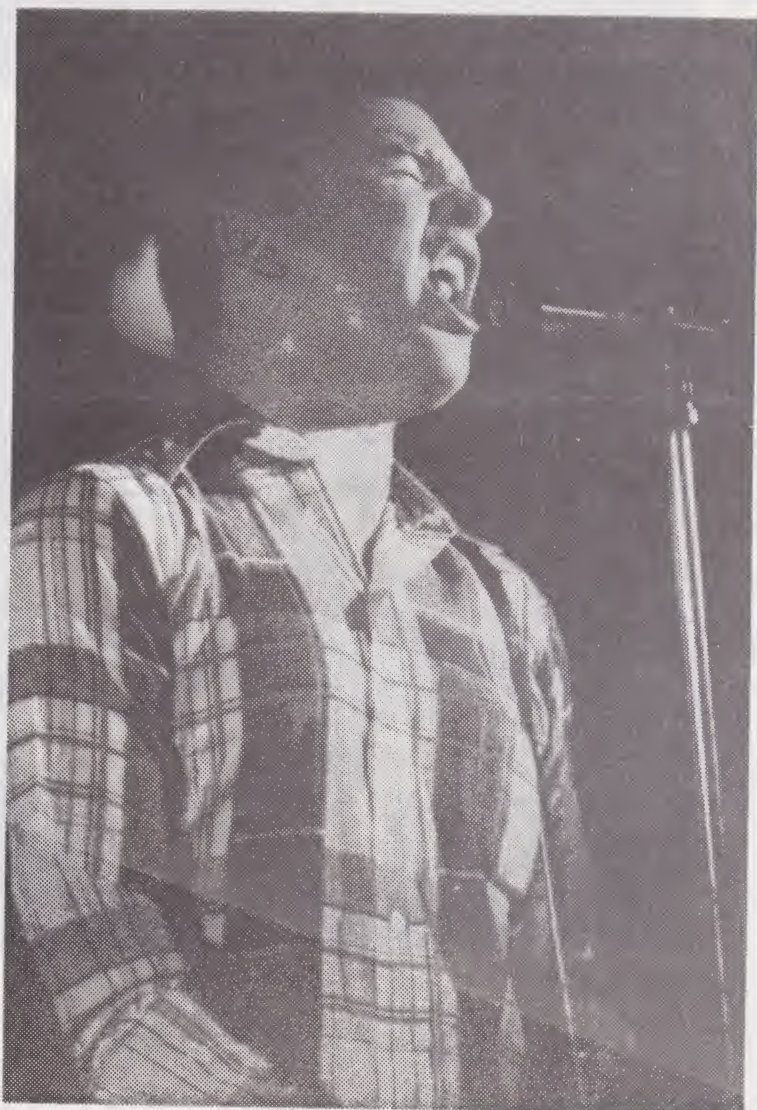
Dave (High School West): There is no HC scene at all at my school. If you talk to anyone from my school who says they listen to hardcore, they're lying. The only other person that listens to any HC is Charlie Hailstone. He rules!

Neurotic Impulse has a 15-song studio-recorded demo, "Fight The Fight," with lyrics sheet & free sticker, available for \$5. Stickers are 50¢. Write to: Brian Boucher, 24 Atlantic Rd., Somerset, NJ 08873.

NEURØTIC EXPOSED



LP alternatives beckon to concerned investors



FLAG OF DEMOCRACY

Shatter Your Day, LP

Buy Our Records

Philly's F.O.D. emerge from the undergrowth with an LP of hi-speed hardcore that sometimes ("Guimo's Theme") captures the white-hot white-noise intensity of early Husker Du, but which more often than not proves that speed for its own sake does not guarantee power, energy, or excitement on vinyl. James McMonagle's flailing guitar sound is too often anemic and thin, the bass & drums often work at cross-purposes (whereas in speed-rock, it's important that they combine for the power CRUNCH!), and the songs lack melody or precision. On the plus side, "Everything's OK" is classic and points toward a more controlled & melodic direction for this promising spurt-rock trio.

- Jim T.

BAND OF SUSANS

Blessing & Curse, LP

Trace Elements

Band of Susans deliver THE exultant noise of the season. This plucksome local sextet heave up a fuggin' WALL of flaming power-drone rhythm guitars, just a-oozin' skin-peeling feedback, and killpower drillin' leads. An all-too-rare Total-TKOing of the auditory circuits. Live Skill or Pussy Goulash ain't even dreamt of this voltage yet. Imagine some unholy afterhours hootenanny 'tween 100 Flowers 't'Feelies 'n Sonic Booth. Then crank intensity max-wise. So cool, fans'll be wearin' earmuffs in June!

- H.W.

THE ORIGINAL SINS

"Just 14"/"Sugar Sugar", 45

Bar/None Records

This debut single by a warped Pennsylvanian power trio has hit me harder than any six-inch slab of vinyl since Jesus & Mary Chain's "Upside Down" -- and the A-side has nearly as much feedback, caressing an inspired tale of prepubescent lust that goes "Gloria" one better. The flip is, as everyone knows, the greatest rock 'n roll song ever written about oral lovemaking, but this version tops the Archies' with an arrangement and feel that pay homage to the Velvet Underground's "Heroin." INSPIRED, I tell you, and they're even BETTER live.

- Jim DeRogatis

DEEP SIX

Garage D'Or, LP

Coyote

Imagine Pet Sounds covered by all those generic New Afternoon Show Anglo Drone bands & you get a vague idea of Deep 6. This very likeable LP combines seamless 80's production with the skewered pop sensibilities of the band: Josh & Dan Braun (vocals from both, guitars and Keyboards respectively) and Phil Kline (bass). It's very much the same sort of synthesis attempted by Coyote's Southern contingent (Kilkenny Kats, Dreams So Real), except those guys are dorks and Deep Six are cool. P.S. Doug Wygal plays drums on some cuts. Make that very cool.

- J.T.

HONEYMOON KILLERS

Let It Breed, LP

Fur

Yi! The True Kings o' dntn NY spuzz return from beneath the pavement with yet anudder deveining LP. Terminal blues 'n botheration like no-one's business. This is the ugly itch Aussie notables like the Scientists are yearnin' to scratch, only they jes' get the urge down in their diaryers. Throbbing fuggin' Gristle SHOULDA had this rock 'n roll jism coursing thru their arteries 'steada blue blood (or wuz that critics' ink?). Very choogley, Daddieu. The MC5's brains are dashed against the cabin walls of a UFO. Throw this up against your brain cells 'n watch it stick like hot grits on a cheatin' preacher's kisser!

- Howard Wuelfing



COLD-IRON

FIREHOSE

Ragin' Full On, LP
SST

Minutemen offensive continues (your home front, if U buy this record). New, it's a Firehose, ragin' full on. Ed Crawford, aka Ed FROMOHIO, replaces D.Boon, who moved up to the majors last season. Bonus baby Ed is cool, and as good a songwriter as Boon (unless that's not cool 2 say yet). Especially on "Choose Any Memory," which Ed maybe stole from my "I Remember Memories" concept but that means nothing to y'all - this song, might, though. It's like CSNY "Deja Vu" electric stuff, kind of reminds me of "Everybody I Love You" from way back there (yeah, CSNY were cool at one time, ya short-sighted punk fuck!).

The mts/guitar baserunner on the middle part of the disc surrounded by the hole (what's that called? what label?) is cool, the 3 photos on back cover of just mike & george's equipment and Ed's face are cool. Side Ed and more side Ed are cool. The introverters spiral lyrics corner is no fun at all but funny, possibly cool too. Luckily the music is really cool or I'd feel stupid buying this record that only has cool things on the cover. This record is better than "3 Way Tie (For Last)." Mike is still the better songwriter in Firehose (nee M-Men). His hung-up lyric'ed bass-toned poems (often with Kira) wrangle and jumbly analytically, the rhythm tripping like this sentence (or maybe it's just me). The tunes (Watt's, Kira's, and Ed Fromohio's) are fast and fresh, all towel dried and dry-eyed, no Boon wake. Dedication here says Watt can't write one yet the rhythms have that vacuumed popiness that's so appealing since the old name. Reminds me of the Guess Who, standing under a sun-drenched bridge on a dried-up river bed. Kind of Polaroided imagery, like Talking Heads' 2nd LP, whatever that means. Watt does conjure up some seemingly Head-ish references on "Another Theory Shot To SHit," talking about hands of a government man, paper signs, good things. Kira writes lyrics on 5 songs, Mike 4, Ed 3, George 2 (highlights tonight at 11). She's been writing a while with Watt, they oughta let her play too - she could play bass ball (or rim shot). "Ragin Full On" is a cool and good LP, whether she runs the basses or not.

- Cold Iron's Roommate



Hungry For What
The Shattered Dream, LP
B.Y.O.

Sounds like if Mike Jones & the Bad Boiz moved 2 Switzerland and sold out even more (if thatz possible)...And U know what...I love it... I don't no, man, I don't even think I'm into that hardcore crap anymore. I mean sometimes like that thrash shit 4 the birds...just just fuck it, man. I'm just gonna join the Navy. Thatz the ticket. I'm gonna join the Navy...

- Cold-Iron

BALLOT RESULT

Minutemen, Double-LP

SST

Opening big bass thump that starts this live LP - "Little man with a gun in his hand," - is one of those great rock moments that give you adrenalin bumps as your miming hand pumps to the beat. It's still my favorite part of the record. I don't know if that's bad or good. Some of this stuff is poor quality, reproduced from audience cassettes or whatever, demos, leftovers, but historical nonetheless. Not an entirely live album either ("Shit You Hear At Parties" from here to there, unreleased sessions, live-in-studio stuff, a good remix of "No One" with rap repeat effects). A good selection of songs (as picked by fans on the ballot that came along with "3 Way Tie", ironically D.Boon's last album.) Favorites like "Political...", "History Lessons" sound good, vocals on "Bob Dylan" aren't loud enough though interesting... Notes by Mike Watt on back cover (along with some dude jargon of George's). Mike lends some insight into what Firehose is new group's name when he quotes line from Dylan's "Subterranean Homesick Blues" about "keep around a firehose." A worthwhile last Minuteman/D.Boon eulogy.

- Cold-Iron



XANDER-
1986

OPTION

NOTES FROM THE UNDERGROUND: The Jersey Beat Compilation Vol. III Jersey Beat editor Jim Testa's latest compilation of New Jersey-area combos is divided into the "Tap Your Foot" side and the "Bang Your Head" side. The Phantom 5 Porno Sponges, the Motive, the Love Pushers, the Unrehearsed and the Burnt are just some of the bands included. Moist Ham Radio does a hilarious spoken radio parody of phone-in shows. Wasserman Love Puddle is the loudest and most powerful in the whole bunch, with a winning blend of punk and metal—and a sense of humor, too. Mechanical Bride has a trippy Byrdsian flair in their lovely "Invest In Dreams," and just may hold the most potential of all the 19 bands presented here. (Jim Testa, 418 Gregory Ave., Weehawken, NJ 07087, \$4)—Fred Mills



\$4

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NOTES FROM THE UNDERGROUND

JERSEY BEAT COMPILATION, VOLUME 3

MAXIMUM ROCKNROLL

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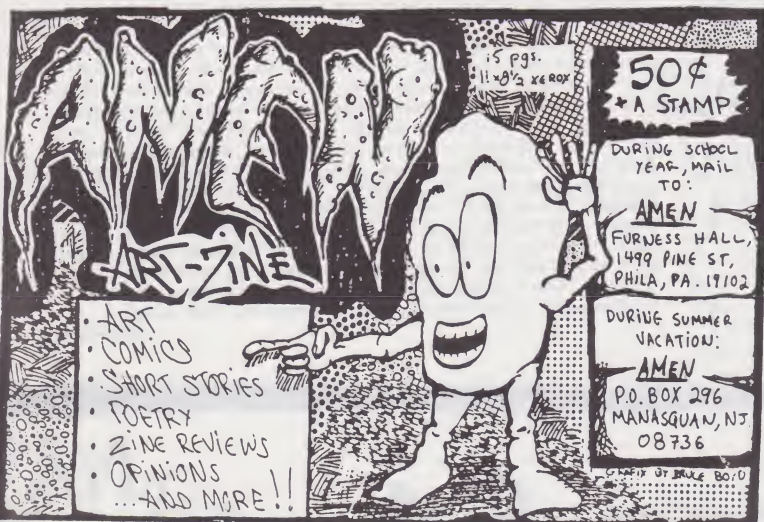
STEPHEN DONALDSON

"Jail Is..."

151 First Ave., Box A, NYC 10003

Stephen Donaldson, a/k/a Donny The Punk, has taken a long prose-poem based on his experiences as a federal prisoner and released it as this 60-minute, spoken-word cassette. The poem details the joys and sorrows, the routines and hierarchies, of jail life, recited in a well-modulated voice that never raises itself above a conversational murmur. No shouting or histrionics ala' Henry Rollins' spoken-word performances, just subtle ironies and gentle inflections. Like all literature, many of Donny's observations of jail pertain to all life; compare this description of jail society to Donny's current milieu, the NY/HC scene: "...gangs & loners, leaders & followers, rebels who wouldn't dream of risking the disapproval of their clique." Much of this is grim, some of it maudlin and self-pitying, yet the horror is frequently leavened by humor, often in the same sentence, the same moment. I'd prefer reading this to listening to it being recited, although excerpts would work well on radio or between songs on compilation LPs.

- Jim Testa



"No Viewing"

Man Accused

State Hospital Productions
Box 1033, E. Stroudsburg, PA
18301

Chris Francz - best known as a frequent Jersey Beat artist and editor of Damaged, has compiled this spoken-word cassette. Imagine a twisted Black Flag junkie, hooked on black coffee, AM radio, and "Leave It To Beaver" reruns, recording his stream-of-consciousness ramblings on tape - snatches of crappy kitchen-radio muzak, Beaver shows, sound effects, and passages of poetry that are alternately unnerving, funny, and frightening. The most captivating journey into madness since Sam Fuller's Shock Corridor. Hear it - but not before you go to bed.

- J.T.

"CRAWLING FROM WITHIN"

A COMPILATION

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(TWO TRACKS)
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THE BROOD
(TWO TRACKS)

77 RECORDS

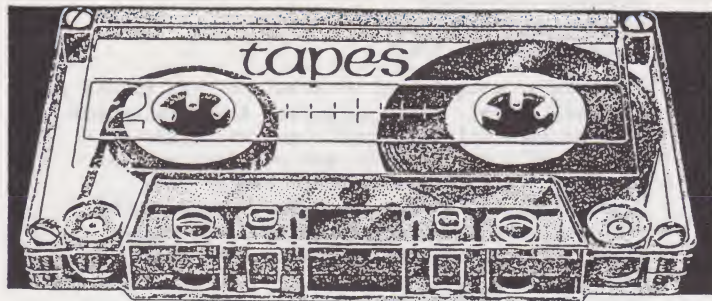
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\$6 P.P.

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77 SUNSET STRIP

77 SUNSIDE STRIP

"Surf & Distortion" cassette

PO Box 6026, Hoboken NJ 07030 (\$5)

Joey George & his current 4-piece combo, 77 Sunset Strip, will surprise a lot of Hoboken regulars with this new tape. Simply put, this ROCKS. George always had a fine pop ear, but too often his material was spoiled by obtrusive jazzy filigree; I mean, sure the guy's a great seasoned guitarist, but since when does musicianship have anything to do with rock n' roll? Here, the band just cuts loose (at least on Side A), with some great garagey rockers ("Beatin' The Clock," a reworked "Dad's Money"). Side B is mellower, more sophisticated stuff, the kind of music of which Lite FM and record contracts are made. - J.T.

P.E.D.

"The Call of the Wild Is Ringing In My Ears"
Demo cassette

"Bruce Gallanter isn't going to like us anymore," lamented PED's Sam Shiffman, when he handed me this tape. "We used to just make a lot of noise and bang on hubcaps. Now we're trying to be a band." Indeed. P.E.D., once one of New Brunswick's noisiest noise bands, has turned its considerable talents to driving punk-rock. This quickie demo was recorded live with the band's new lineup (Shiffman, John Terry, Chris Ross, Quentin Vox). "Semi-drunk, slightly neurotic, and definitely wiggled out," it says on the liner notes and that about sums it up. There's still an urgent manic lunacy to this music, but P.E.D. has chops now too - roaring double fuzzmetal guitars, John Terry's pumping bass, killer vocals. They're obviously still working all this material through but P.E.D. seems on the verge of becoming one of the (amazingly prolific) New Brunswick area's hottest bands. Check 'em out soon.

- J.T.

"FREE FOR ALL" Video Compilation

% Peter DeMattia, 8 Haddon Rd, Hewitt, NJ 07421

Peter DeMattia, NJ's answer to Al & Hudley's Flipside Videozines, just gets better & better. This wide-ranging comp expands the live video-fanzine concept beyond the usual all-hardcore lineups to include homegrown punk-rockers (Blisters, The Burnt, The Wretched), noise-makers (Honeymoon Killers), Holland's BGK, plus 3 great young thrash bands (N.Y. Hoods, Subculture, Dirge). Sound & picture quality are excellent for this sort of homemade low-budget video. Now, Pete, how about a 60's Revival comp? Or a Hoboken Pop video...

- Jim Testa

VIDEO

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ASK THE ANARCHIST!

by Yosi Levin

Dear Mr. Levin,
I'm trying to be in a gang. One gang wants me to shave my head to get in. But if I do that, another gang will beat me up. But if I join that gang, the first one will beat on me. Help!

- a confused person

Dear Dilemma Victim,
Gangbangers can be loads of fun. So shave half your head and take a walk down a dingy street at midnight in Jersey City yelling, "White Power!"

Sir,
I can't control myself. Everyday I write these stupid letters to Dear Abby, Ask The Anarchist, Mike Lupica, etc. I don't know why but I can't stop. I think I'm going nuts! Can you help me?

- Desperate

No.

Dear Anarchist,
I have a problem in school. There's this kid who's in a band who never showers. He smells and his teeth are yellow. He tells a lot of stupid jokes that he thinks are funny, but they're not. I don't want to hurt his feelings, though. How should I go about telling him off?

- Ronald

Dear Ron,
Sit him down and tell him exactly what you think of him. He'll think you're an asshole but once he realizes that his halitosis is permanent and so are his looks, he'll probably hang himself. No one wants to be a scumbag forever.

My Love Dictator --
I have vivid fantasies about advice columnists...can you help me??

Love you,
Yur slave

Dear Toby,
Yes. A footlong pulsating impassioned hunk of manly-hood betwixt your sweaty ripe rosey cheeks should do the trick. (get the picture, buddy boy?)

My Love Dictator --
I have vivid fantasies about advice columnists...can you help me??

Love you,
Yur slave

Dear Toby,
Yes. A footlong pulsating impassioned hunk of manly-hood betwixt your sweaty ripe rosey cheeks should do the trick. (get the picture, buddy boy?)

Problems? Need answers? Write
Ask The Anarchist, c/o Yosi
Levin, 58 13th St., Toms River,
NJ 08573.

CHRONIC DISORDER
Blithering Idiots, LP
Chronic Disorder Ltd.

Incredible garagey punk & thrash on this fairly produced album. Jason on guitar & vocals sounds like he is singing through a guitar amplifier instead of a quality P.A. and sounding somewhat like Bob Mould of Husker Du on tracks like "Summertime Blues" and "On MyWay." The rhythm section, made up of Andrew (drums) and Micke (bass), is tight as well proving that these guys are excellent musicians. The lyrics fall into the social category. Some songs are fast-paced while others play out a slower jazz/rock type of drum beat with a distorted bassy tune. There's no doubt that this album is brilliant but the production just doesn't do justice to the music. Best track: "On My Way." If you can find this album, GRAB IT!

- John Lisa

REVIEWS

THE SCENE IS NOW

Total Jive, LP

Lost/TwinTone

Ah, rising kaleidoscopic tumult for to feather-kiss your medulla oblongata into frenzied palpitations with. Each release from The Scene Is Now and valued fellow travelers Mofungo & Carbon brings the goal into clearer focus - bearing an evermore potent kick. Sculpting the warf 'n woof of human experience in sound using basic stylistic building blocks borrowed from rock 'n roll. Total Jive occupies an extremely pleasant 'n energizing aesthetic/emotional space bounded by Petey Stampfel's wonkiest excursions with the Rounders, and by Sonic Youth in a very disciplined & intentionally accessible mode -- 'n the plugs pulled out'n their guitars. If The Fall weren't pure pose nine years on, they might make a record like this on an up day. What I'm trying to do is convince the uninitiated to put aside their reservations & run out to pick up Total Jive and slam it agin' their temples with killing force NOW! Your spiritual life will never be what it could till then.

- Howard Wuelfing

MATTHEW SWEET

Inside, LP

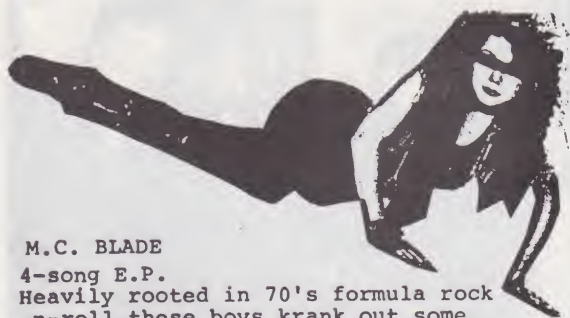
Columbia

This is mightily disappointing. It's only taken one release (albeit recorded over the space of 2 years) for Georgian Matthew Sweet to make the journey from cultist pop-wannabe to domesticated A.O.Regular. Buzz Of Delight and Oh OK were delightful if derivative examples of mischievous, deliberately idiosyncratic Southron nouveau-pop echoing Let's Active & Pylon, respectively. And Sweet's Two Jacks collaboration with Chris Stamey on Luxury Condos was also wackily promising. On Inside, Sweet is less specifically influenced, opting instead to make a range of orthodox Popular (rather than "Pop") Musi formats. Lee Abrams might have been his coach.

He's helped out by a Who's Who of once 'n future Crossover Hopefuls who share (& in some cases have shaped) his Underground roots: the Golden Palominos + pals, Bangles, Aimee Mann, Adele Bertel, Fred Maher (of Scritti Politti), John McGocho (of Magazine, Banshees, Armoury Show) - a cornucopia of Hip Craftspeople that's bewildering in its ultimate anonymity on Inside. You might as well have hired Toto to provide backups. Or most of the songwriting, for that matter.

I assume Inside was meant as a state-of-the-art Populist Product apres Outfield or Mr. Mister, but it reminds me most of the filler cuts on Phil Seymour's solo albums (not a complement, I assure you). I count dozens of studios, producers, and a substantially different lineup on each cut. Probably hundreds of thousands of dollars went into making this. Much ado about nothin' if ever there was.

- Howard W.



SLEEZE TO PLEEZE

By St. Lords...

M.C. BLADE

4-song E.P.

Heavily rooted in 70's formula rock-n-roll, these boys crank out some of the best original tunes I've heard in a long time!!! My only complaint is in the production quality, but considering it was done on 8-track gear, I can easily overlook it. The best track in my opinion is "RIGHT FOR YOU" with a close runner-up being, "LET'S HAVE THE NEWS". The news is a good example of SLEEZEY in a true AEROSMITH feel. MARK CAROLAN delivers some real nice vocal chops, while PAT LANGONE demonstrates some tasty guitar work!!!

The rythm section is made up of... TOM BONASSISA on the bass, and GARY BLINDT on the drums. The other two titles on the disk include, "THE SEARCH" and "STEP INTO THE LIGHT". GERRY DE SANTIS helped out by supplying some key board work (which I hardly ever heard!) Overall a nice slab of vinyl indeed!!!

GUNS AND ROSES

LIVE ?!*@ LIKE A SUICIDE

4-song E.P. (LIVE)

UZI SUICIDE RECORDS

What more needs to be said than this disk is fuckin' potent!!! All the songs here are a good display of what real "GLAM" is all about! If you were ever into HANOI ROCKS, pick this one up! I can't get enough of the AEROSMITH cover "MAMA KIN" which was always one of my fave 'SMITH tunes and now I've got another reason to love it!!! The three originals kick some serious ass also... "RECKLESS LIFE", "NICE BOYS" and "MOVE TO THE CITY". The band is STEVEN ADLER/drums, SLASH/guitar, W. AXL ROSE/vocals, IZZY STRADLIN/guitar, and DUFF MCKAGAN on bass.



KRIS FURRY OF KRAZY ALICE

KRAZY ALICE

4-song cassette

At first I thought thes boys sounded like Bon Jovi, but after a couple more listens, I realised they possess much more SLEEZE potential!! My fave track is probably "NERVOUS BREAKDOWN" even though they're all good tunes! The band is... JAMIE LYNN on guitar, BOBBY DEE on drums, KRIS FURY on lead vocals and BOB LICKEL on bass. Other titles include, "LOST IN LOVE" "WE CAN LAST FOREVER" and "TAKE IT OFF" which has a really cool intro! For any information on the band,

write to...

KRAZY ALICE

% Jamie lynn 820 North Indiana Ave.
Lindenhurst, N.Y. 11757

If you think you've got some
SLEEZE TO PLEEZE, send it in!!!!



SCRATCH ACID

Beserker, EP

Touch & Go

Box 25520, Chicago, IL 60625

Austin's Scratch Acid joins Touch & Go's impressive roster of noisy psychos with these 6 scorching tracks. 'Course, this genre has pretty much lost its ability to shock or amaze; nowadays it's just a matter of watching consummate professionals (Butthole Surfers, Big Black, Killdozer, et. al.) rip their lungs out and translate acid-riddled nightmares into palpable musical genius. Which also means that if you like one of these bands, you'll probably like all of 'em, and vice versa.

- Jim T.

RAW POWER

After Your Brain, LP

Toxic Shock

The 2nd LP from Italy's finest, Raw Power, has finally been released, & if you liked the bone-crunching debut, then you should also like this one. The theme of RP's songs remains the same: oppression as seen in such lyrics as "You Are Fired" and "Buy & Pay." Raw Power gets more metallic as albums go by, and this is a big change from their early strictly-hardcore textures. Best song: "We Shall Overcome," beautiful in style & lyrics. If they tour the USA, try & see them. Ciao!

- John Lisa

ANGRY RED PLANET

Little Pigs, Little Pigs, LP

Box 9, E. Detroit, MI 48021

Fast Amerockan Oi-metal with V. Suns/Sorry/Naked Raygun fx: fuzz guitars, treble bass, thrash drums, & short songs. Kinda like if Ed Gein's Car signed to Home-stead. It all whizzes by too fast to bore you, but it won't make you want to move to Detroit either.

- Jim T.



NFS

Not For Sale, LP
Rabid Cat Records
Box 49263, Austin, TX 78765.
This solid Austin rock 'n roll
combo is an undiscovered gold
mine of great songs, gutsy singing,
and bittersweet melodicism.
Augmented now by a sax, the band
has a sound that, to me, conjures
up the strength and loneliness of
the Great American desert. Words
like rugged, desolate, and

NFS

Not For Sale, LP
Rabid Cat, Box 49263, Austin TX

These Austin desperadoes have
a rugged, tough sound that speaks
of the American Southwest. From
a town that's given us some of the
hottest (not to mention weirdest)
bands of the last 5 years, NFS
combine unexpected sophistication
(their ytr/bass/drums augmented
by sax, their lyrics lean, literate,
worthy of being read) with a solid,
angry sound. Can't wait for them
to tour. Check this out, it's a
comer.

J.T.

LAST STAND
Approved Cuts, LP
43 Clark Ave., Chelsea, MA 02150

This is the biggest surprise of the
past year for me, since I caught
these Boston punks live in early
'86 & dismissed them as redundant
Clash clones. Now comes this LP:
meaty, beaty, solid rockin' stuff,
great growly vocals, tough aware
lyrics... The title song is about
"alternative" radio's habit of list-
ing "approved cuts" on LP's, a
kind of de facto playlisting. Says
Last Stand: "Approved cuts, they'll
never be from me." Wanna bet?

Any dj who doesn't play this is
deaf.

- J.T.



THE BRIGADE

The Dividing Line, LP
BYO, Box 67A64, Los Angeles, CA 90067
In a long, hard search for words to
generally describe this album, I have
come up empty. This 1986 release by The
Brigade (formerly Youth Brigade) is a
very diverse LP with good production.
A major part of the album is basic
hard-rocking tunes with forceful harmonies
which will appeal to the commercial
radio listener. There are some silly
piano tunes ("The Story") and also some
gloomy guitar pieces ("It's A Wonderful
Life"), but the highlight is in the
flexible, offbeat drumming of Mark Stern,
who brings out the best of the band.
Also very interesting is the use of
different instruments (woodwinds, etc.),
which give the album a very different
texture. I like The Brigade and this is
a good LP, but somehow it just doesn't
measure up to their previous releases.
I guess it's worth a spin or two.

- John Lisa

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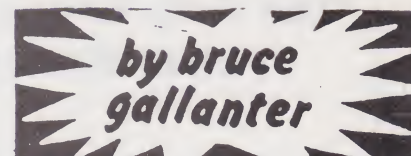
THE POETS TELL US that Winter is the time of death and Spring the time of rebirth. During this past Winter, a number of my favorite bands have met with their demise, and I am deeply saddened. Personal favorites & close friends Pleased Youth finally bit the dust (after trying to get a gig at Maxwells for three fucking years!!). Yo, Todd & Steve, you guys best wake up & stop giving all those horrible opening bands dates. Also, as I skim the latest MRR, I read of the end of the last hot Bodies In Panic unit. It also looks as if Scornflakes are in indefinite limbo as well. On a more visible scale, such beloved dinosaurs as the DK's, Black Flag, and even the Rolling Stones have decided to call it quits. God hath no mercy. It really does look as if so called 'punk music' has come to the end of an era.

I have a great deal of faith that a rebirth is imminent. As some of these bands splinter off, they reassemble in more diverse ways. Check out the evidence of things to come: The PY rhythm tream of Greg & Keith are already working on their new band, as guitarist/scenemakèr Paul Decolator has been jamming with some of the better Philly bands (where he moved a few months ago). Paul has also been working feverishly on the new TNT newsletter & has a new band with former PY lead guitarist Doug Visdom and two members of New Brunswick's hot but defunct Dolphin Room. Doug is also a member of John Richey's latest Lunar Bear Ensemble, which features the stellar cast of Martin Atkins (PiL), Eddie Freeze (Crossfire Choir), Bear (Atabata & Dos Equis), and monster bassist Tom Diello. A recent gig of theirs at the Court Tavern blew the entire packed room away. Lunar Bear will be opening for Lydia Lunch at Maxwells on Sunday, April 5 - you dont want to miss them!

John Richey's former band, the Young Turks, have recently been reborn as well. After a year off, they premiered their new lineup at CBBG to a full and much appreciative house (for a change). As always, they wailed through a set of all newer material, their unique brew of psychedelic cowpunk. Dressed rather formally, they make an odd-looking crew. The new lineup includes former Shockabilly powerhouse drummer David Licht, a large & unusual-looking female bassist named Helga, and a superb pedal steel/lead guitarist. Nice to hear both him and Billy Snow burning down the voodoo on dual slide guitars. Billy & Millicent's vocals are stronger & more possessed than ever. They too have an upcoming gig: Darinka, April 14.

Scornflakes/Gone rhythm team of Andrew and Sim are involved in various projects while on vacation from Gone. Andrew has been jamming & recording with buddies in Funkaphobia, while Sim has been sitting in with the Fusionaires. Both of them will be backing up Henry Rollins for a new band he is putting together to tour in support of his critically acclaimed solo LP. Billy Tucker has been equally busy as well. One of his projects, the Swinging Pistons, had their danceclub hit last year and got signed to a deal with Celluloid, and currently have a video being distributed. Cleft Palate, antoher more brain-toasting unit, will be playing with Brian Brain at City Gardens March 28. They are pretty fucking scary live, so...

Out sometime soon will be the long-awaited 2nd LP by universally acclaimed Amor Fati. It is actually a duo with the other Will To Live guitarist, Vandal X, and will be entitled, "Against Nature." Amauri claims this work to be his strongest ever, both production-wise as well as the cover art, which will affect anyone who gazes at it. After its release, we can look forward to more gigs from Will To Live. I can hardly wait!



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LIVE SKULL'S OOZE GROOVE SWING

by Bruce Lee Gallanter

LIVE SKULL
"Pusherman," EP
Homestead

Live Skull. Ever powerful & ever disturbing. Since the first time I check them out live (with Scornflakes and Flipper at CBGB, November '83), through a half dozen other gigs, 2 LP's, and an early 6-song EP...still evolving, brooding, burning from within. All four strong musicians/vocalists in total control of the elements surrounding them. Look out! This EP continues to overwhelm.


There is a rather subliminal ooze groove swing, which guides us through the troubled waters of "Swingtime." Massive focused throttling by the dense rhythm team of Marni (bass) and James Lo (drums). Beyond just solid. Both guitars glow in a mutant melody with appropriately warped moan/groan vocals. Large slabs of sound stomping on us. Unrelenting until almost the end, when they finally drop down & give us room to breath, praise the Lord. An immediate connection.

In contrast, the rhythm section approaches a much subtler groove through most of "Raise The Manifestation." Although there is one basic riff, it is a classic, not easily forgotten. Strong vox by Marni over churning static but nonetheless hypnotic strumming. Ominous, yet soothing. Hauntingly beautiful, as the shimmering guitars provide a melancholy haze string-section-like sound. Somewhat religious, overall.

Curtis Mayfield's "Pusherman" was/is a cool tune with a good message way back when. Here, Live Skull cover it with the throbbing tension of a funeral procession. Both guitars are thinner than usual, sliding up & down mysteriously with skin-crawling suspense. Marni deadpans the vocals in rather detached (as in dead?) way. Incredibly effective. The finality of this nightmare reality touches us all. I once had to identify the body of a close friend who had OD'd on skag the night before. It was a bad dream I will never forget, and neither will you after hearing this.

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HOMEBOY!"
ETC. ETC.

SAY
WHAT?

YO, LEROY! GET
WIDDIT-- I'M
A B-BOY
NOW!

CAN'T YOU SEE
MY MEDALLION??

BUT WHAT HAPPENED
TO STRAIGHT-EDGE
HARDCORE? "WALK
TALL WALK STRAIGHT
POSITIVE SCENE"
AND ALL THAT?

"HARDCORE"?
"POSITIVE
POSITIVE
SCENE"?
HAVE I EVER
HEARD THOSE
WORDS BEFORE?

OH, I GET IT! YOU
HAVE AMNESIA!
THANK GOD! IN
ANOTHER FEW DAYS
YOU'LL BE BACK TO
YOUR "REAL" SELF AGAIN!

MY "REAL
SELF"?
YOU MEAN I'M
NOT REALLY
"KING AD ROCK"?!!

I FEEL SO FOOLISH..

LIVE IT LIVE!

Shot Heard Round The World compilation
% David Koenig
200 E. Price St., #1B, Linden, NJ 07036

Another cassette comp from NJ, this one all live and featuring bands from around the globe. Dave Koenig's done a nice job of collecting quality live tapes from bands you've heard of (BGK, Leeway, APPLE) and probably never will (France's Paripunk, Sweden's Raped Teenagers, and California's Sticky Business). Most of the music rushes past with generic speedmetal crunch, with only APPLE, The Exposed, and the Raped Teens really sticking out; if the tape was as varied musically as it is geographically, I'd have enjoyed it a lot more.

- Jim T.

THE MOB

We Come To Crush, LP

Big City, % Johh Souvadjji

Pine St., Peekskill, NY 10537

The Mob's debut LP comes at a time when hardcore seems at the end of its rope, both creatively and economically. SST has all but become a jazz label, local bands despair of ever breaking out of the matinee-a-month gig rut, and new records all sound depressingly the same. But this album may just be remembered as THE classic NY Hardcore record when all is finally said & done. Furious, lightning-fast, and brilliantly produced, We Come To Crush combines a level of musicianship and power that's seldom seen in any genre of rock and roll. Jack Flanagan's dazzling command of guitar techniques provides an ever-changing fireworks display of power, sizzle, and precision, ably backed by the awesome rhythm section of Chris Hackett on bass and Jamie Shanahan on drums. This duo works together like a supercharged dynamo running at top speed, and the clarity of the mix lets you hear every drumbeat, every bass note, every word of every lyric. What you have here is nothing less than the fiery speed of Heart Attack, the relentlessly brilliant guitar pyrotechnics and hi-tech production of Kraut, and the Cro-Mags.

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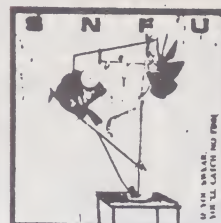
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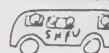
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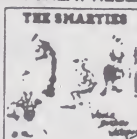
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POSTAGE RATES: COME W/A FREE RECORD

First item add \$1.75 .40c each additional.
On zines add .50c per zine.
If ordering stickers only send a .22c stamp.
Over seas write for details.